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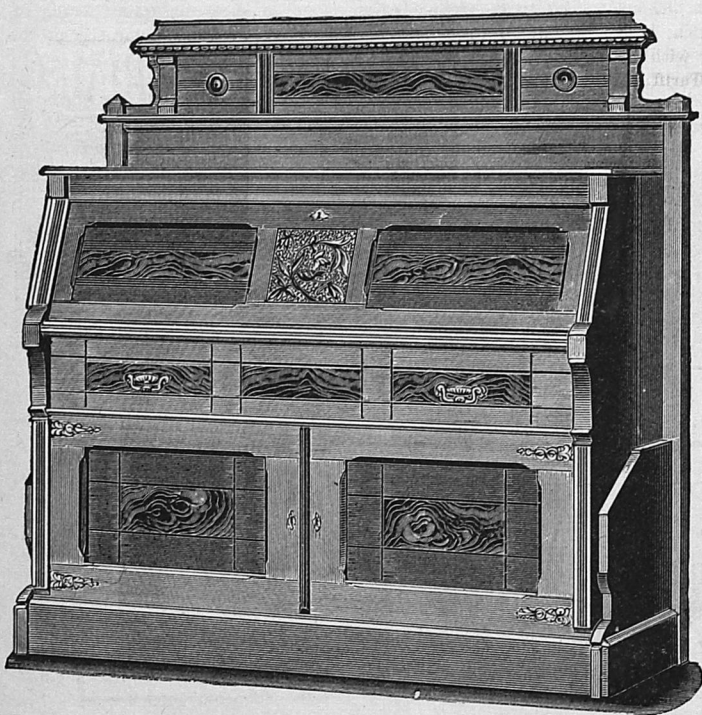
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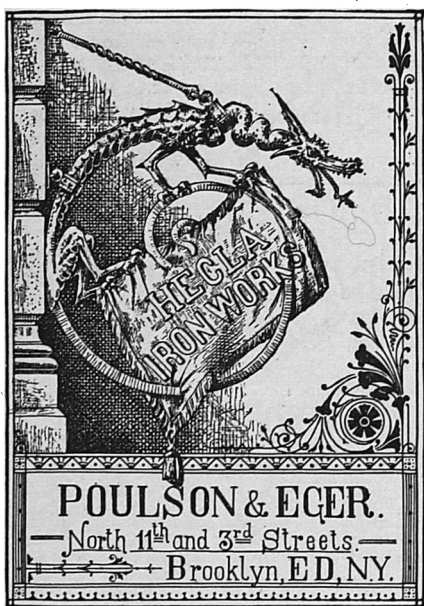
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HINTS AND NOTIONS.

**Qualities of ivory.** African ivory, when in perfect condition, should appear, when recently cut, of a mellow, warm, transparent tint almost as if soaked in oil and with very little appearance of grain or fiber. It is then called transparent or green ivory. The oil dries up on exposure and leaves the material of a delicate tint, a few shades darker than writing paper. It is closer in texture, harder under the tools, and polishes better than the Asiatic. Asiatic ivory is of a more opaque, dead white character, apparently from containing less oil, but notwithstanding its compactness is more disposed of the two to become discolored or yellow. It can be more readily stained.

**Silvering glass.** Instead of using the amalgam of silver leaf and mercury for mirrors wash the glass with a solution of ammonia, nitrate of silver, mixed with oil of cassia and spirits of wine; a few drops of oil of cloves and spirits of wine are then dropped on it. In a few minutes a colored film overspreads the glass, this is gently wiped away and a mirror is formed superior in polish and beauty to the ordinary process.

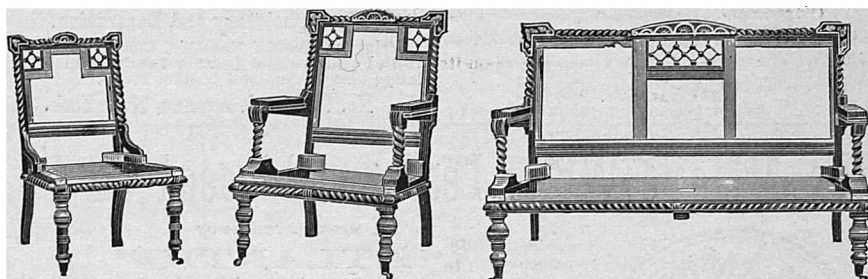
**Bracket chandeliers.** A highly ornamental feature is now made of the bracket itself whether of wood, metal, or plastic material. In an elegant design two female figures terminating in foliage uphold the prow of a fancifully shaped Spanish galley on the poop of which stands a maiden at whom Cupid, mounted on the foliated figure head, is aiming a dart from his arrow.

**Chair carving.** A decidedly original chair has the back half encircled by two recumbent figures, winged, and with heads resting on folded arms to represent sleep. The face of seat has carved male and female figures in floriated bordered panel. Sides of back curved inwards assume a spiral form with incised designs. The arm rests are singularly bold. The sides show some choice relief work.

**Mosaic carpet tapestry.** This description of carpet is made on the principle of the ancient mosaics. The effect is produced by ends of worsted about one eighth of an inch long standing vertically, one end being seen and the other cemented by india rubber to a cloth.

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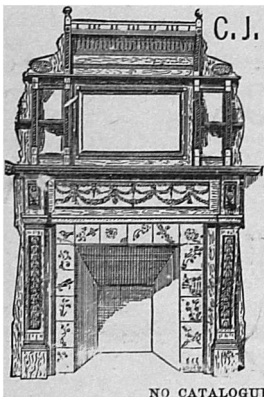
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### HINTS AND NOTIONS.

**Cork ornaments.** Cork cut very similarly to the mode employed for wood veneers is being fashioned extensively into ornaments, particularly in displaying, on exact scale, famous ruins, picturesqueness of effect being aided by the porous texture of the material imitating decayed masonry and the rough bark of trees. Ruins of the church of the Sept Douleurs at Jerusalem, of the gate at Damascus, of the castle of Babertsburg near Potsdam, and the castle of Rheinbeck are among choice productions. The body, or foundation, is of clip or stiffened cambric. This modeling may be taken up as an amusement by amateurs.

**New style of ceiling decoration.** In several new mansions and office buildings a new style of ceiling decoration has been introduced. It consists of bands of paper laid some distance from the walls and representing bronze moldings and wood carving on gold ground. The ground of the rest of the ceiling is white satin divided into compartments by gold colored bands representing intricate carving, the panels filled with fillagree work. An exceedingly rich center in Pompeian red or other brilliant color shows fine moresque work or flamboyant forms radiating from a common point.

**Jewelry.** The season witnesses extremely ingenious productions in jewelry. A choice form of bouquet of precious stones is built up of bows of ribbon-shaped gold, jewels in settings of leaf and flower forms appearing between, within, and above them, also stems trailing down with jeweled leaves and bell-shaped flowers, the calyxes of which are pearls. Among jeweled bird forms the owl is a special favorite. In bracelets, armlets, brooches and earrings filigree work finds no place, the designs are solid and chased in the antique spirit, often with some fanciful medieval emblem.

**Bookcase cabinet.** A combination of bookcase and cabinet is highly ornamental. The book shelves rise in three or four tiers immediately from the floor, being thus within easy reach; above is a succession of open compartments with twisted or otherwise decorated pillars at the four corners and containing choice articles of vertu. It bears above fret work in bracketed form supporting a globular vase.

**Varnishing gilt frames.** If new gold frames are varnished with the best copal varnish it improves their appearance considerably, and fly marks can then be washed off carefully with a sponge. The frames also last much longer. Old frames are improved by being treated with copal varnish.

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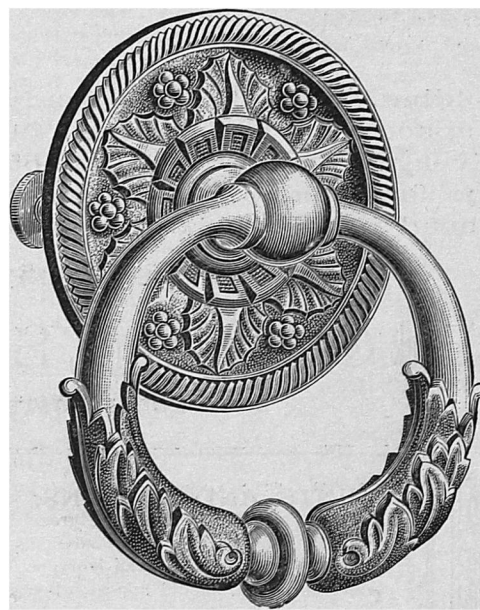
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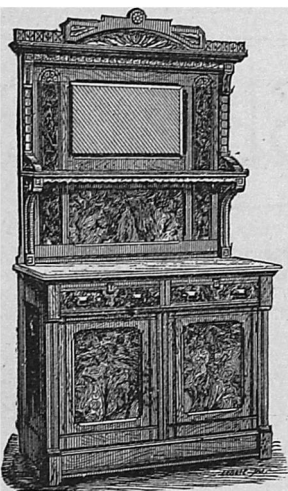
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maker or carpenter can put up and finish after  
being filled, without inconvenience.  
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**HINTS AND NOTIONS.**

**Carved panel.** A carved panel in pear  
wood has a frame in the fashion of rough hewn  
beams nailed together, adorned with tendrils  
and leaves of ivy in relief. The tableaux are  
figures of wild animals and game birds in relief,  
but the great novelty is in the pastoral scenes  
beyond, the ground being lacquered and these  
etched, and showing also inlaid work with  
pearl, as in the windows and vanes of a chateau  
and a waterfall among rocks. The color of  
the lacquer varies with the object depicted.  
The effect is to throw the figures in the fore-  
ground into extremely bold relief. The effect  
is heightened by the carving of some of the  
animals on the lower portion of the frame  
itself.

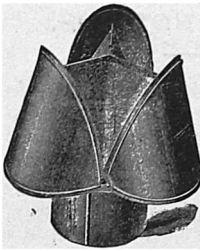
**Silver device.** Among pretty devices in  
silver of more than usual merit in design and  
treatment is a tree trunk supporting a dish,  
over and along the edge of which a distorted  
branch clammers. Around the trunk are a  
series of figures representing the history of  
love. First is Jupiter in the disguise of a  
Centaur round whose neck an Illyrian maiden  
has thrown a garland. Then comes a savage  
with streaming hair and gestures showing in-  
tense excitement. This is succeeded by a  
damsel in modern but picturesque attire en-  
folded in the arms of her lover. The third  
scene represent children seeking to climb their  
father's knee.

**Cameo enrichments.** The medieval  
fashion of inserting gems or stones worked in  
relievo, and technically known as cameos, in  
metallic and other surfaces, is revived. The  
triumph of skill in addition to cutting and en-  
graving in so arranging the subject and composi-  
tion of details of these cameos as to make the  
different colors or zones of the gems or stones  
in which they exist, answer for parts of the de-  
sign, in relieving fruit, flower or drapery in  
colors. Irregularities in stones may be taken  
advantage of so skillfully as to render it diffi-  
cult to decide whether they are the effect of art  
or the natural color of the stones.

**Woven grass furniture.** Indian reed  
grasses wholly different from the bamboo, and  
such as link together in fantastic garlands, and  
forest trees are being imported from Singapore,  
and manufactured into chairs, settees, screens,  
picture frames, children's carriages, etc., in ar-  
tistic forms of great beauty. Various fanciful  
objects such as musical instruments, fans em-  
blems, etc., are represented in the weaving with  
open work borders. The center of some of the  
solid work, gold bronze, brilliant green, or  
other colors is ornamented with medallions in  
raised leather.

**Garden ornaments.** Sun dials, so freely  
used in the old colonial times, are coming into  
repute as garden ornaments for grass plots.  
Zinc with bronzed surface and entwined with  
elegantly shaded masses of conventional folia-  
tion. The newest ornament is a miniature  
lighthouse of stone china, the upper portion  
octagonal in form, faced with glass, and con-  
taining a chamber for a lamp. This is orna-  
mentally crowned. The base of the support,  
which curves inwards, has pastoral figures in  
relief.

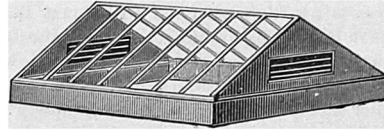
**To ebonize oak.** Immerse the wood for  
forty eight hours in hot alum solution, then  
brush with logwood decoction (one logwood,  
ten of water), which when boiled, filter through  
linen and evaporate to one half by a gentle  
heat; to each quart add ten drops of indigo  
solution. After applying this dye rub the  
wood with a filtered solution of verdigris in hot  
concentrated acetic acid and repeat the process  
until the required intensity of blackness is  
attained.



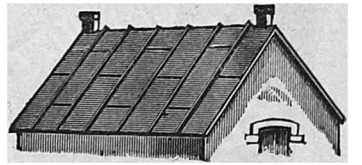
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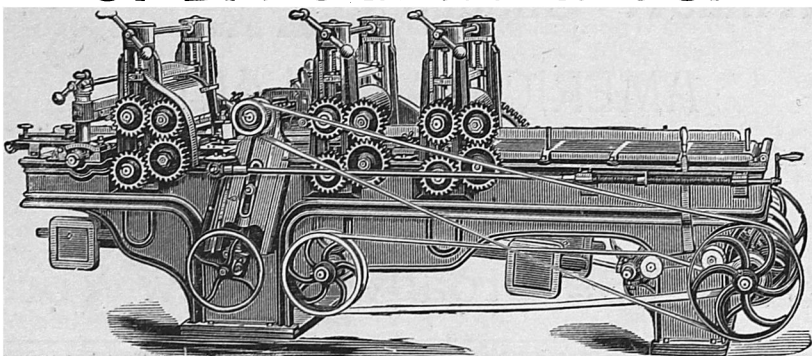
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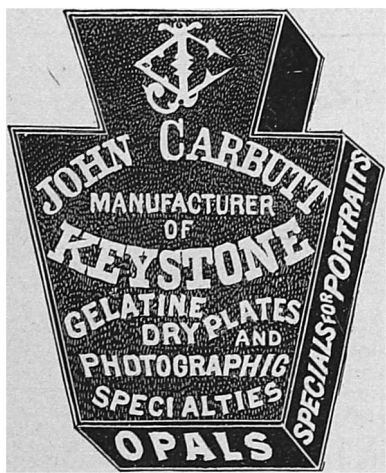
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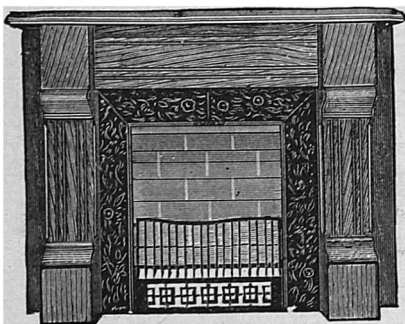
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## HINTS AND NOTIONS.

**Electricity as a means of ornament.** As the beautiful frost figures formed on glass exposed to the air in winter have an electric origin, there is good reason to suppose that electricity may yet be applied with advantage to the ornamental diversification of surfaces. It is in the nature of electricity, operating in a mild form, to discharge itself from numerous central points, as seen in the ramifications of dust figures of electric condensers. The preparation to be operated on by sparks from a Leyden jar should be at the time in a fluid state.

**Cenabic composition.** Hemp well amalgamated with resinous substances and then formed into sheets, admits of the production of ornaments in high relief and with great sharpness in the details by subjecting these sheets to compression between metal dies under powerful presses. The material is half the weight of papier mache ornaments, and possesses the requisite amount of elasticity for its adaptation to walls of apartments. It resists the action of heat and cold without change of form, takes a fine surface and may be colored.

**Curtains and covers.** Curtains, suspended from brass rods, of velvet of rich and costly appearance, of fine color and dense pile, with bouquet of flowers or other embroidered ornament at corner, have come into fashion for music cases, looking all the better in contrast with the hues of sombre toned wood. Some of the embroidered designs are worked in green and gold and white and gold. Couches and chair velvet covers are similarly worked in rare flowers.

**Stag horns in decoration.** These horns, besides adorning walls and surmounting doors and cabinets, are being applied as escutcheons to the backs of chairs to which they give a lightsome, picturesque appearance. Buffalo horns compose back and sides of settees and hall seats, offering a somewhat threatening aspect, but so arranged that the sitter is in no danger of being gored.

**A ceramic dish.** The peculiarity of this vase, the light blue ground of which is almost concealed by rich hued flowers on its surface, in that profusion characteristic of Dresden ware, is the springing up of stalks from the base on each side loaded with camelia japonicas, touched off with gilding, the stalks, which take an outward curve, being wholly separate from the jar.

**To clean gilt picture frames.** Dissolve a very small quantity of salts of tartar in a wine bottle of water and with a piece of cotton wool soaked in the liquid, dab the frames very gently (no rubbing on any account, or you will take off the gilt), then stand up the frames so that water will drain away from them conveniently and syringe them with clean water. Care must be taken that the solution is not too strong.

**Porcelain novelty.** The porcelain productions for the season are extremely rich and varied. One vase with double lips and fluted edges has struck us as extremely well designed. On each handle rising from the center of the body stands a youth who reaches to the ring on the depression formed by the parting of the lips. A few fruits in relief are the remaining ornaments of the vase.

**Black surface on brass.** The best means for producing a black surface on brass, pinchbeck, or silver is platinum chloride, liquefied by exposure to the air. It is rubbed in with the finger, or best with the ball of the thumb. After blacking the object is washed and polished with oil and leather. Platinum chloride is dear, but a little of it will do a great deal of work.

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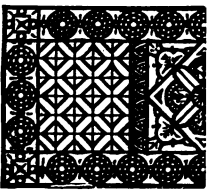
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## HINTS AND NOTIONS.

—\*—

There is no region so remote in this age of rapid transit and inter-communication but where the decorative in art may not penetrate. It was only a short time since that hotels began to imitate the more esthetic private houses and pretty little reception rooms were fitted with cosy fire places, luxurious easy chairs grouped around the blazing fire that reflected back the light from a few well chosen pictures or a French lamp. But now-a-days railway stations are fast imitating their sister caravansaries, and the ladies' waiting-room in these places is now a thing of beauty; most of us are familiar with that in Syracuse, N. Y., but the ladies' room in the Union depot, St. Paul, Minn., at present takes the palm. The southwest corner is lined with windows, the upper portion of stained glass. The sun on bright days pours through these on the tiled floor covered with pretty rugs, while an immense open fireplace in Queen Anne style gives out its cheerful warmth to the chilled traveler.

Speaking of fireplaces, there really is no prettier way of finishing halls either in the country or city than with fireplaces. What is more cheery than a glowing fire for eight months out of the twelve of our rather trying New York climate? There is only one serious objection, a fire immediately imparts more or less home life in its surroundings. "No thoroughfare" is almost a foregone conclusion making it impractical "for working days" as Miss Terry naively tells the Prince in "Much Ado"—"The butcher, the baker, the candlestick maker" can use the area, but there are a hundred and one enamels that would make a hall where it once assumes the character of a room, almost

"Too good for human nature's daily use."

The portières, the table with its knick knacks, the easy chairs, would be more or less in the way unless we were very "old English" where this had a yule log burning in the hall and scarcely anything else.

One of the most graceful floral decorations for a dinner party can be made in the country when roses are abundant, by taking three tin pans covering and filling them with moss after setting them inside of each other. The first must be quite large but shallow, the next little higher but smaller in circumference, and the middle one ditto. They must then be completely covered with ferns and roses, forming a slight mound, and trailing down to one rose at each or alternate plate, or, if other floral favors are to be given, from each corner of the mound will be sufficient. Any one who has a rose garden can make this beautiful decoration themselves for a dinner *a la Russe*.

At this season of the year, when housecleaning (not quite so thoroughly done as in the autumn) occupies the housekeeper's attention, one's thoughts turn naturally to lighter articles of decoration. Baskets of the large round order, usually gilt, look so pretty with a cluster of knots or loops fastened jauntily on one side. Still another way despite the proverb anent

"Painting the lily or gilding refined gold,"

is to paint these gilt baskets in subdued but rich colors.

A still greater novelty for fireplaces is to build them in bay windows. The latter are always cold places, especially in our trying northern climate. They are made in the orthodox fashion, built up with cabinet shelves and a mirror, or with the sash above it of stained glass. It is a charming idea to be able to sit in a bay window cosily watching a soft coal fire or alternately glancing out the windows at the passers by.

Since goblets have gone out of fashion, glasses or tumblers are assuming almost filmy proportions, as thin as air and almost as unsubstantial, they seem ready to dissolve at any but the slightest touch. But anybody who pretends to set a dinner table that is at all *chic* must have them.

The rage for hammered brass that amateurs in decorative art so eagerly embraced last autumn was only short lived. The noise attendant on its production was enough to make nervous people crazy and the rest of the world deaf.

The best way for ladies to preserve fans whose delicate painting is apt to suffer from too much use, is to have them mounted under glass. A lady in this city who had one of Albert's beautiful designs, a zephyr, was told by Tiffany to save it in this way.

The best colors to resist solar heat. These include the various shades of straw, lemon, cream, deep gold, old gold, many shades between pure white and orange, chrome yellow, yellow ochre, Venetian red and brown. Olive colors tend to darken.

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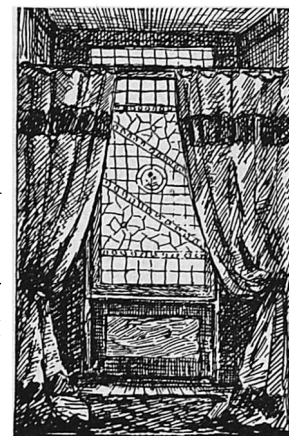
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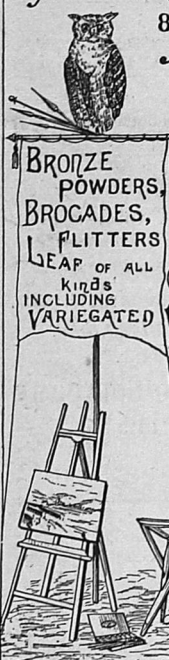
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### HINTS AND NOTIONS.

**Stained glass windows.** The right rendering of stained glass windows is when they simply assist the general impression intended to be conveyed by architecture which is not the case when they are produced with all the power possible of full glare and blaze with no other object than to display flags of strong unmixed colors. A painted window should be an artistic whole and have one tendency in the depths and degrees of tint and tone instead of making a shop display of colors by the piece. The light should be of an illusive character dispensing with the idea of the too absolutely real. We find some colored windows all self glorifying, painted as a savage would paint himself, in flags of color as crude as possible. Where color is united to transparency there is required the highest degree of judgment in its selection and distribution. We would point out that a window loses rather than gains in power by a shop display of colors by the piece. In the best specimens of old glass painting the positive and strong colors were few, and in small spaces, and adjoining them was a frequent display of those which were almost opaque, black and greens, browns and purple bordering on black. If emblematic subjects were represented they were in many compartments, in a large window showing like a book of many pages, none of them obtrusive. We are not prepared to coincide with some art critics that the filling up a whole window with a large design is dissonant to the genius of the art, but subdivisions with different emblems become it better. The dark crossings and hatchings of the leaden fastenings allow of greater brilliancy owing to their subduing influence, and these leadings themselves are pleasing when quaintly formed.

**Imitation of stained glass.** Use the transparent colors, madder lake, permanent blue or ultramarine, gamboge and orange, (lake and gamboge), mixed in equal proportions with linseed oil, pale varnish and turpentine. First trace the imitation lead frame in black; after applying colors stipple with a small sash tool. A little white lead will make the colors work easier and render them more opaque.

**Painting on silk, satin and crape.** The painting on silk, satin and crape, which has been introduced into dresses in fashionable circles in Europe, and is now so extensively used on panels of those materials, is effected by sizing the parts to be painted with gum arabic or isinglass, when proceed as with canvas.

**To make watch hands red.** Mix to a paste, over a lamp, one ounce of carmine, one ounce chloride of silver, and a half ounce tinner's japan. Put some of the paste on the hands, and lay them face upwards on a sheet of copper, holding it over a spirit lamp until the desired color appears on them.

**Folding beds.** Some of the newest and most popular patterns in walnut and cherry with beautifully carved and polished panels or in maple or ash with burl panels, have *etagere* top with swinging French plate mirror and small toilet drawers under bracket shelves.

**Rustic chateau.** A pretty mantel clock case, in thin strips of maple wood, takes the form of a French chateau, surmounted by an open belfry, the shingled roof of which is covered with gray moss. The bell tolls the hours.

**Mexican onyx.** Mexican onyx is deservedly a favorite for table tops. Its semi-translucency, with dappled shades from saffron to white, delicate tinge of green and grain formed of wavy lines render it peculiarly attractive.

**All varnishes crack from the surface, and paint cracks from the bottom.** The presence of ammonia in the atmosphere is the greatest enemy to varnish, as it weakens the cohesion between the oil and gum.

**An extensive palette.** Artists engaged in the reproduction of pictures in mosaic have not less than 40,000 tints at their command which must all be kept methodically assorted and arranged.

**To revive gilt frames.** White of eggs, two ounces; chloride of potash or soda, one ounce; mix well, blow off the dust from the frames, then go over them with a soft brush dipped in the mixture.

**To remove varnish without injuring paint.** Brush on spirits of ammonia or hartshorn, which soon softens the oil, allowing of its being rubbed off easily.

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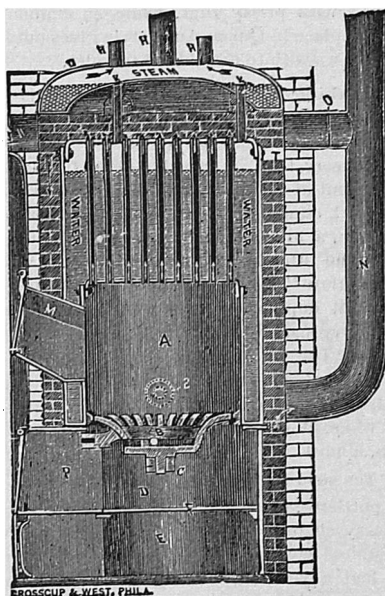
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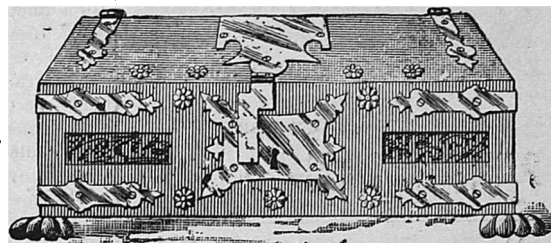
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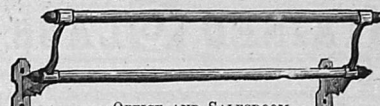
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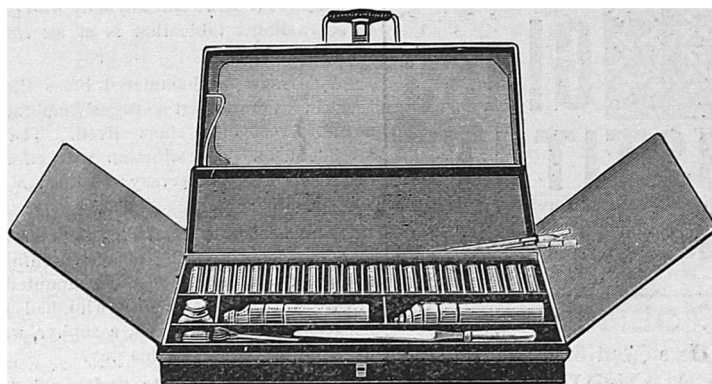
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### HINTS AND NOTIONS.

**Pianos.** Piano manufacturers, as far as regards the cases of these instruments, are exempted by the proprieties of taste from lavishing on them that amount of decoration proper to cabinet. Next to tone, their value lies in the richness and excellence of the leading materials, the quality of which tells upon the former. The gracefulness of form in which these are turned out in rich cabinet woods cannot certainly be exceeded. Their suitability to harmonize with furniture depends less on style than the wood, in respect to which it may be observed mahogany and walnut are always fashionable. For inlays, manufacturers seek out the choicest description of hardwood. The skill and labor involved in the complicated and extensive branch of art involved in the production of this instrument cannot well be realized by the uninitiated. The material besides being of the best quality, must be prepared for use with the utmost care. The wood must undergo a complete seasoning before being fit for use, and the putting together of the frame work must be in the best style of cabinet work. The polishing involves protracted labor and the varnishes must be of the purest and most transparent gums. The ivory keys must be well bleached, and the whitewood free from warp or weakness of quality. The wires are to be of an even thickness, the joints of the hammers must act instantly and without noise, and the dampers act simultaneously. The instrument too must be attuned to a calculated power and quality of tone. In short, a thousand matters important in themselves have to be attended to. Manufacturers feel the necessity of being constantly on the alert to effect improvements in their own instruments, and indeed it is to their constant but courteous competition that the piano has been improved beyond any other musical instrument.

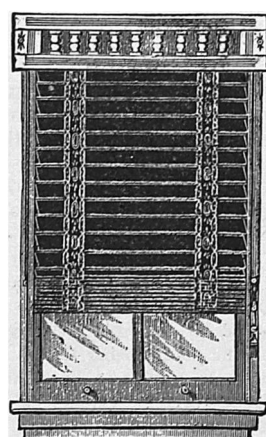
**Antiquated metal lamps.** Many of the imported metal lamps exposed for sale with other curiosities have hung in the churches of Europe before the shrines of saints. The wrought metal work with its numberless convolutions all handwrought is their attractive feature. The ornamental tendrils on the body of the lamps and mingling with the chain or rod supports extend outwards like overgrowths, and the real artistic beauty of their flattened cord-like make is only fully revealed when they are lighted up, and the curves and angles catch the wavering gleams of light from the lamp, the light of which glows from within a colored glass vessel. The chain and ribbon-like supports, with their florid ornamentation, assume great beauty. The use of these lamps is confined to bedrooms and halls.

**Carved mirror frames.** In the center of this frame which blends the Florentine style of graceful and bold floriated open work with forms fully carved, basso relievo and other forms of modeling, two halads are seated on aquatic foliage, one on each side of mirror in which, as they bend forward their faces, are reflected. On each side at top, a heron with outstretched wings holds in its beak a ring with triple chain supporting a censer that falls somewhat outside and below the mirror. The frame is crowned by a handsome monogram in open work surmounted by a coronet supported by wavy carved curves. The lower portion has candelabra on each side and between and beneath them is open scroll work encircling branched supports that sustain toilet bottles.

**Domestic articles.** The Renaissance revival is telling on numerous articles of domestic use. Scissors are produced with handles of highly antiquated form, the blades also resting in ornamental sheaths of repoussé work. Ice tongs are being produced which would puzzle an antiquarian, formed of vine leaves, tendrils, and clusters of grapes which quite disguise the nature of the instrument. The elaboration shown in the relief work of knife and fork handles is simply marvelous, reminding one of the labored work of Benvenuto Cellini and other contemporary artists.

**Tapestry.** Tapestry in rich and bright colors continues a favorite upholstery covering. In some suites of furniture each article has a different design. Delicately worked borders in flowers and scrolls enclose pastoral and other scenes. Artists in tapestry appear to be no longer content with elegance of composition, but to aim at firmness of design and clearness of effect.

**Corner cabinet.** A small corner cabinet, newly designed and executed in walnut, intended to be attached to the walls some distance above the floor, has the one shelf surmounted by a recess formed by the continuation of sides and connected by a Saracenic horse shoe facade. The pillars on which it rests are of the Byzantine order.



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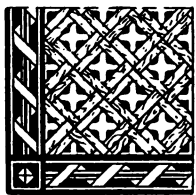
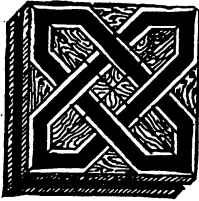
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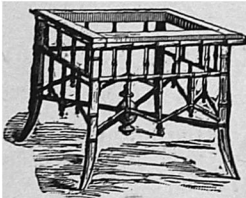
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## HINTS AND NOTIONS.

**New fire screen.** A highly fanciful and rich looking fire screen has for frame a central standard and side rods of burnished brass, the former rising some twelve inches above cross bar, and spreading fan-like, to receive a wrap of elegant Indian colored tissue with gold thread interwoven and disposed in cone or oblong shape in graceful folds, or taking a turban-like form. From the cross bar beneath depends soft velvet plush divided midway down and ornamented with embroidered flowers, the high lights of the petals being shown in gold and silver threads, tissues of burnished copper, or colored glass beads. A linked chain on each side of medieval pattern, slightly gathers up the curtain, which is further decorated with rich fringe.

**Medieval fire fenders.** It is pleasing to see at times a revival of the ancient iron fender with its huge standards, swinging cranes and connecting chains, if only to illustrate the proper artistic working of wrought iron. They recall, too, the ancient wood mantels they faced on the quaint carving of which immense labor was frequently expended. Hideous giant forms or picturesque imps, fawns and satyrs, or fanciful delineations of classic stories and legends, gave animation to the surface. Even if the carving was rude it did not lack the merit of vigorous expression. Representations would often consist of the ramparts and battlements of ancient towns, with steep ascending roads leading to archways, walls crowned with arches, and possibly a charge of cavalry across the draw bridge.

**Gold bronze.** There seems to be an acid in English varnish which acts upon gold bronze, bringing out verdigris, and causing the bronze to turn a dark green when that varnish is applied without an intermediate coating. American varnish, on the other hand, does not affect bronze in the same manner and is applied directly on the bronze. But to prevent the fading and darkening of gold thus applied it is an excellent plan to first pencil, varnish the bronze with the best French shellac varnish, which dries in ten minutes, then to apply any varnish desired. No discoloration will thus take place.

**Book cases.** Unless book cases are intended for works of great value or for those rarely referred to, it is hardly advisable to enclose them with glass doors; such an expedient often involves unnecessary trouble and may prevent the ready access required at certain times. Delay, too, is caused by small keys being lost and confounded with each other. Two doors opened at the same time may come in contact so as to break the glass. Books are required for use and not for ornament, and if handled carefully need no further protection. Glass cases in shutting out the air allow damp to work on them, which is more injurious than dust.

**To clean oil paintings.** Take equal portions of oil of turpentine and spirits of wine and mix well together; with this wash the painting over gently and carefully, using a sponge or cotton wool and then with spirits of turpentine alone. Should you fail to remove stain or any description of discolorment, an infusion of kali must be resorted to. When the surface is quite dry lay on a thin varnish composed of two ounces of mastic dissolved in six ounces of spirits of turpentine. At the end of a few days you may put on a new coat of the varnish commonly used for oil paintings.

**To silver copper or brass.** Dissolve silver in aqua fortis and put copper into the solution; this will precipitate the silver as a metallic powder. To half an ounce of this silver add common salt and sal ammoniac, of each two ounces, and one drachm of corrosive sublimate, rub them together making them into a paste with water. Rub the brass or copper articles with this paste after having previously boiled them with tartar and alum, after which they are made red hot and polished.

**Cameos.** Cameos which have hitherto been worn as personal ornaments or as settings in panels of cabinets, are now being carved as medallion with center figures on the shell itself which is brought to a perfectly white line, the whole forming a handsome shell ornament. The surface with its lime-like whiteness makes a good setting for the medallion with its pearly border and the lustrous brown and white commingling of the relief work.

**Handles.** The embossed decorations of handles of knives and forks, spoons and ladles, are very elaborate. We have inspected some fine specimens of design of frosted silver detached on burnished gold ground.

**Paper floor.** We have not seen the last of the applications of paper. An inventor has got out a paper floor, with the paper set edgewise, and which has all the solidity of hardwood.

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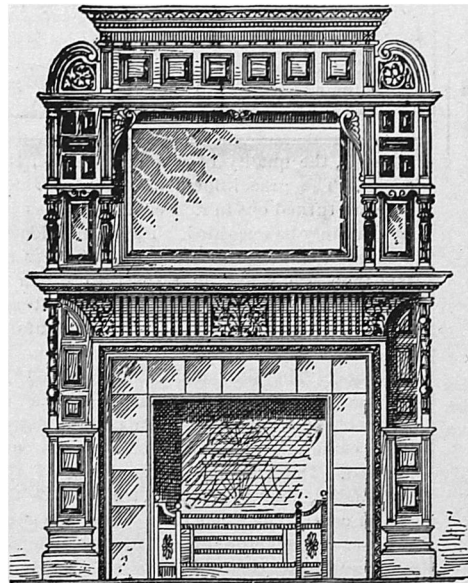
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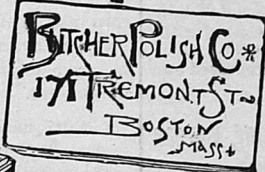
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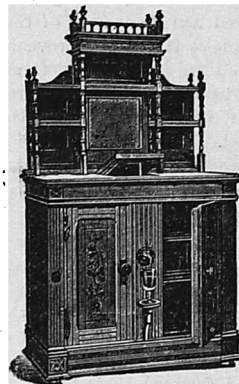
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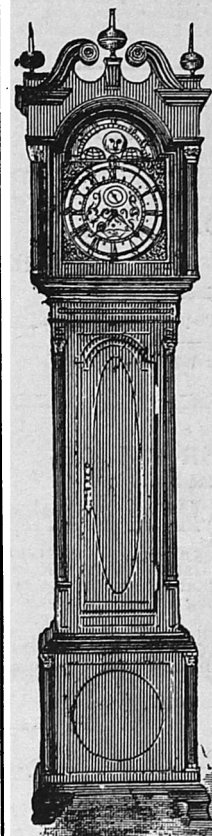
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